



+ 12 years – 1 James Cameron = one almighty challenge for *Terminator 3: Rise Of The Machines*. Can Arnie and Co. ensure it lives up to the legacy? The day of reckoning is here...

WORDS SIMON BRAUND

JUDGME



TERMINATOR 3 RISE OF THE MACHINES

The first time Arnold came onto the set in the Terminator costume, it was a through-the-looking-glass experience," says director Jonathan Mostow, the man with the titanic task of filling James Cameron's shoes on *Terminator 3*. "After the first take, I turned round and said, 'Folks, we're making a *Terminator* movie.' The whole crew burst into applause."

Without wishing to shatter any illusions, moments like this are rare on movie sets. When the cameras aren't running, they're about as entertaining as a shut pub. And, for much of the time between calls for "action", the LA sound stage housing several of *T3*'s sets is little different. It's the usual deceptively lethargic bustle. But when Arnold Schwarzenegger strides out from his trailer, his heavy biker boots clumping across the studio floor, a thrill of excitement fills the air.

"Here is one of the most iconic characters in motion pictures," says Mostow, "and here we are photographing him and putting it all in the can." What makes this scenario all the more momentous is that for a very long time, it looked as if it would never happen at all.

When Carolco, the company presided over by Mario Kassar and Andrew J. Vanja, went belly up in 1995, it seemed that any chance of a third *Terminator* film died with it. But Vanja and Kassar spent a decade gathering up the rights that had been scattered by the bankruptcy. "There were moments in those years," says Kassar, "when I felt we would never be where we are today." After securing the portion of the rights originally held by Carolco, Vanja and Kassar had to deal with producer Gale Anne Hurd, who owned the other half. "It was very difficult," smiles Kassar, looking as relaxed as only a major player who has his most lucrative cash cow safely back in the corral can. "And it wasn't cheap." >

NT DAY

After creating a new company, C-2 Pictures, Vanja and Kassar's next move was to entice James Cameron back into the fold. But Cameron wasn't playing ball. "He was not very happy that we'd bought the rights, even though we called him and said, 'We have the rights, come on board.' For whatever reason, he just wasn't interested," says Kassar. "We would've loved to have him aboard, but you can't force him to do something he doesn't want to do," laughs Vanja.

Taking that blow in stride, Vanja and Kassar commissioned a script from *Tank Girl* scribe Tedi Sarafian and set out to find a new director. At this point, the rumour mill began to spin. First Ridley Scott was in, then John McTiernan, then David Fincher. About the only A-list director who wasn't speculatively attached at some point or other was Woody Allen.

Eventually the script landed on the desk of Jonathan Mostow. "I didn't even read it," explains the director of *Breakdown* and *U-571*. "I thought, why should anyone want to make this movie? *T1* and *T2* were so good, why bother? But my agent nagged me to read it, and when I finally did I thought, Wow, there actually is a story here to tell."

Sarafian's screenplay, which takes place on the brink of the first war between men and machines, gave Mostow a glimpse of where he wanted to take the story. "I thought the fact that it's been over a decade since the last film was interesting," he says. "The characters, particularly John Connor, are in a very different place in their lives. Psychologically, he's very different now, and a movie immediately came into my head that was different from the screenplay."

Mostow took the job on the condition that he could rework Sarafian's script and hammered out his own story with collaborators Michael Ferris and John Brancato. "When I do a movie," he says, "I get an idea of what I want it to be on a deep subconscious level, and I have to be able to act from those impulses. But I wasn't going to come in and turn it into *Moulin Rouge*. I took it because I loved the franchise and I was respectful to that."

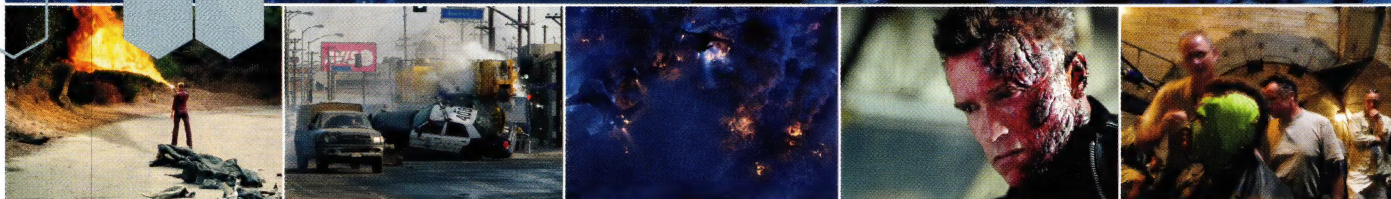
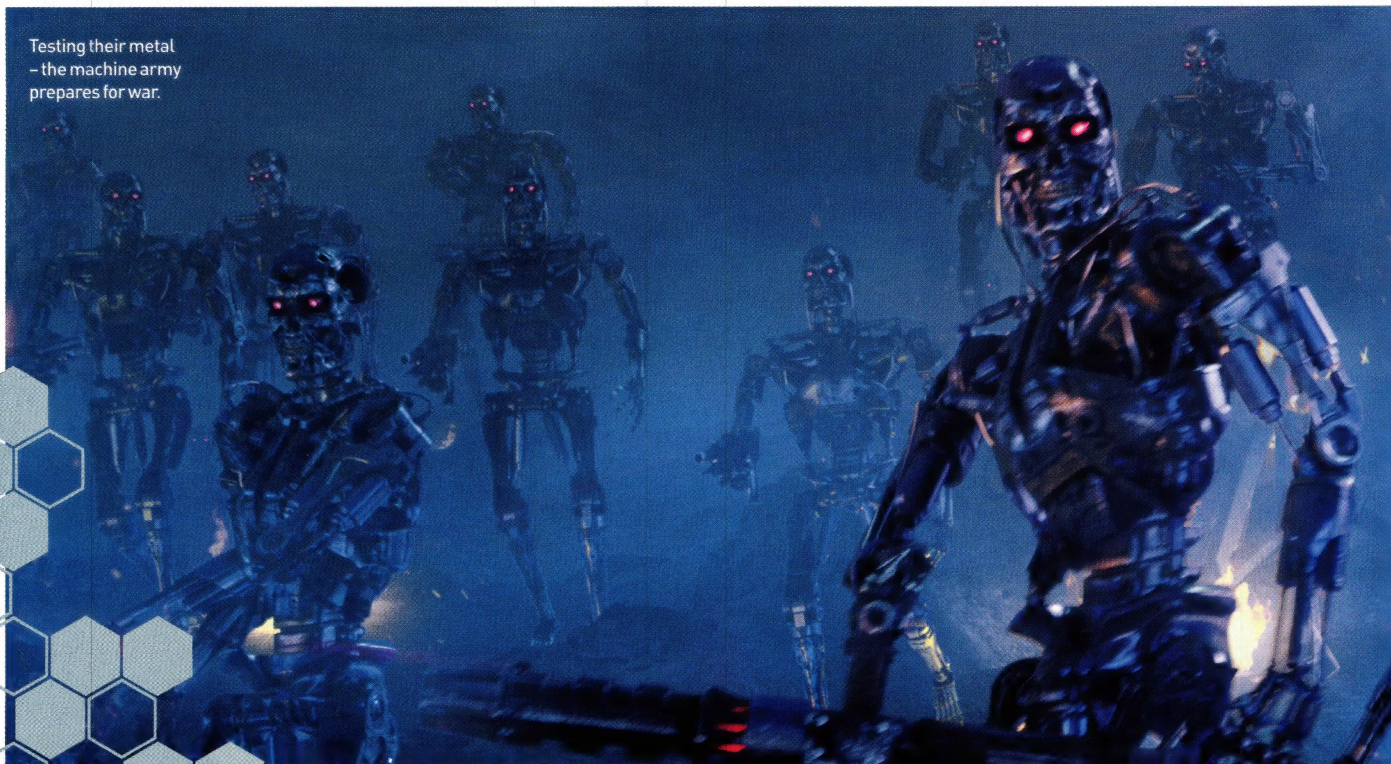
It might have taken some pressure off Mostow to know that Arnold Schwarzenegger had been on board since the first treatment. "That's when I knew we had something," he says, during a break in shooting. "That got postponed two or three times, but I knew from that point on we were doing the movie."

Schwarzenegger's involvement was absolutely critical. And although he claims

"I WASN'T GOING TO COME IN AND TURN IT INTO *MOULIN ROUGE*. I LOVE THE FRANCHISE AND WAS RESPECTFUL TO IT."

T3 DIRECTOR JONATHAN MOSTOW

Testing their metal
— the machine army
prepares for war.



he always intended to make a third movie, his hopes that it would be with Cameron were widely quoted. "It has been strange," he says, "because it's Jim's baby. But at the same time, I couldn't wait for him to say, 'Okay, let's do the movie.'"

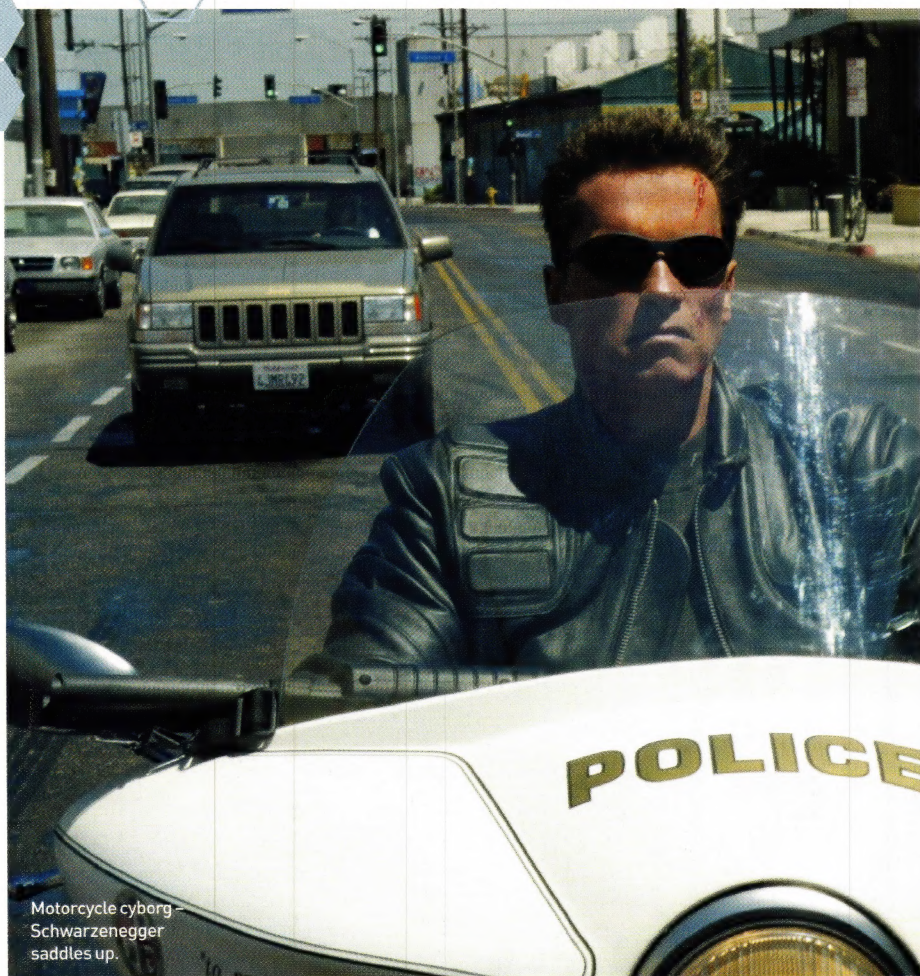
Indeed, as a close friend of Cameron's, Schwarzenegger very much has the inside track on how the *auteur terrible* felt about letting go of his celluloid offspring. "Jim and I ride our motorcycles every Sunday," he says, "and we talked about it often. I don't think he has that side to him to hope it's a flop. He had the chance to make the movie – I wouldn't have taken it if he hadn't – but he decided his other projects were more interesting. There's no hostility, he's always had a great spirit about it. What he feels inside, you'll have to ask him." Okay, then...

"I just didn't have a burning desire to tell a third story," says Cameron, when we do. "I'd completed the thematic arc I wanted to tell. Could I have conjured up another story with the same characters? Sure. If I owned the rights I probably would have. But I'd just finished *Titanic* and I had all the other things I wanted to do, so I said 'Go ahead.' I'll be curious to see how they do. Part of me hopes it sucks and part of me hopes it's really good."

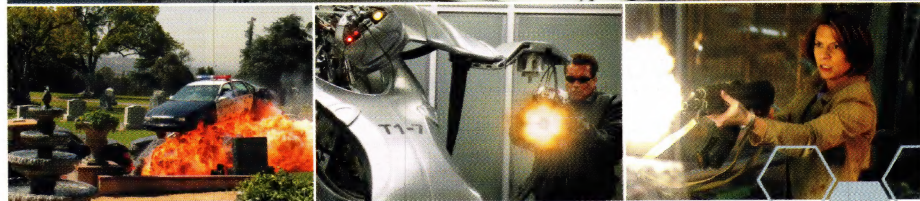
"It was difficult to make the switch from Jim to Jonathan," says Schwarzenegger, "but I grew very comfortable with him. He's been fantastic. He brings his talent to the table, he has a great command of the script and he knows how to direct actors. He has great strength and great leadership. But still, until you shoot the first scene, you wonder 'Can he do it as well as Jim?'"

It's a question that has been on everybody's mind, not least Mostow's. "It occurred to me," he laughs. "But I made my decision about this the same way as I have about every movie I've ever done. I'm here to tell stories and if I think there's a good story to tell, you can't dissuade me from pursuing it. I thought, I can't control the comparisons people are going to make with Jim. I love the other movies and I think Jim's a genius. But if I take the job, I've got to tune out that other stuff, because I can't wake up every morning wondering how I'll measure up to another filmmaker." >

Ass-kicking automaton
– Kristanna Loken as
the T-X.



Motorcycle cyborg
Schwarzenegger
saddles up.



ROBOT WARS

He's battled male and now female foes, so what does the future of the franchise hold for the T-800?

T-K9

Arnie's latest metal foe, a robotic dog, makes valiant ankle-snapping and leg-humping attacks but is thwarted when it pees against a tree and electrocutes itself.

T-4-2

Refined, Noel Coward-esque cyborg tries to sit down and reason with the Austrian Oak over a cup of Darjeeling. Arnie blows his head off and uses it as a sugar bowl.

T-HX1138

Finding himself with a lot of spare time after finishing the *Star Wars* saga, George Lucas creates a cyborg to destroy the world with a confusing improvised student film.

T-UP

A cyborg travels from the future on a golf cart, bent on destroying John Connor with a three wood and Mashi niblick. Fails due to forgetting his sun-visor and tripping over his tartan slacks.

T-65

Ahnuld's T-800 comes up against the even more decrepit OAP robot. Arnie finally falls under the stench of urine and endless war stories.

Olly Richards



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ROBO-GIRL

The T-800 and T-1000 may have their share of fans, but you can bet it'll be the T-X who earns a cult following among the machines. She's brave, bold and the ultimate bad ass in *T3*, but just who is that cool blonde in the skin-tight suit?

Kristanna Loken has been acting for 10 years but somehow slipped under a lot of Hollywood's radars (fools!), something Loken herself puts down to her height and deeper-than-average voice.

"People didn't know how to cast me," she says in said voice. And so the now-23-year-old former model was relegated to bit parts in TV shows such as *Just Shoot Me!* and roles on little-seen programs such as *Mortal Kombat: Conquest*. "But this was a job where I thought, well, I have no limitations," she says of the T-X. "I can create and be whatever I want. Where people had said, 'You're too this,' or 'You're too that,' I could prove everybody wrong, and go, 'I'm going to show all of you!'"

Of course, as *Terminator* fans have been eagerly anticipating, Loken will indeed be showing all of them all of her, in what she refers to as the "nude birthing scene", where the T-X arrives on Earth, sans inorganic materials. Most actresses might cringe at the thought of baring their bodies but Loken had plenty of insurance – she'd been working out since auditioning for the part. And then there was the nutritionist.

"Oh, my God. It was so regimented!" she laughs. "I may as well have been a

body builder. I didn't have any salt, I didn't have any kind of oil. I don't think I had a carb for a month. I just had protein shakes and vegies – but I never got sick! I put on about 15 pounds of muscle. I mean, it was finetuned."

Loken says the discipline helped her maintain the warrior mentality she needed for the role; she even turned down Arnold's invitation to work out in his trailer's megagym. "I was like, 'I think I'll stick to mine,'" she laughs. "It was a little intimidating. But he definitely kept me going. I kept thinking, I gotta fight Arnold! Gotta be naked in front of the whole world! Let me keep going!"

If her official website is accurate (and we can assume it is, since it's run by her mum), physical exercise has always been high on Loken's agenda. As a kid she got into hiking, skiing, swimming, dancing and riding – in other words, she was one of those annoyingly good-looking all-round high-achievers, something we can probably blame on her solid family roots. Mum was a model, and Dad an actor and writer, and together they run an organic fruit farm in upstate New York, which is where Kristanna and her sister Tanya grew up.

These days, Loken lives in LA, although she's quite partial to the idea of dropping out

and travelling. "There was a time a few years back when I thought maybe acting isn't for me. So I went to Europe, and backpacked around for a bit. I was like, Maybe I should just invest my money and buy a B&B or something. But after a few months, I really missed work and my life back home. Sometimes it takes that going away for you to get excited again."

One of the most exciting aspects of working on *T3*, Loken says, was the opportunity to work on a character similar to the T-1000. "I was blown away by Robert Patrick in *T2*," she says. "I remember watching that film going, My God, that guy's amazing! His physicality was like nothing you'd ever seen. I ran into him at a premiere and I have never been so excited to meet anybody. I could feel my whole energy rising, and I started to sweat! I was like, [meekly] 'Excuse me, is your name Robert?'"

Loken says she also found in Patrick a kindred spirit, someone aside from Arnold who had also lived the life of a machine for an extended period. "It took me a long time after finishing the film to decompress from that. I found myself doing things that I normally would never have done - being more aggressive. And it wasn't until recently, when I finally got away to this beach in Costa Rica that I thought, Okay I can get back to Kristanna. I know Robert understood that."

Grill Loken for more details of how the T-X differs from Patrick's T-1000 and you'll get the obligatory "I can't say" that comes with these kinds of high-security productions. "I've been given a memo," she laughs. "And I was like, 'Honey, you don't need to give me a memo, I already know off by heart what I can't say.'" She will say, however, that it's not all cyborg, all the time. "She definitely plays upon her feminine attributes to achieve certain goals," she teases. "There are certain sensory things that she can use, so sometimes there's a hint of a human aspect - you kind of get lost a bit and then you go, 'Oh right, she's a machine.' It was fun to be able to do that. She has a lot of neat powers." Hmm, intriguing. Anything else?

"Well, I didn't do as much blue-screen work as I thought I'd be doing," she offers. She tries to explain some of the move-tracking work she did at ILM, but whether as a diversion or not, stumbles on the specifics. "Technically, I'm a complete idiot," she says. "I don't know how to work a computer. If I can't feel it, touch it, taste it, or smell it, I just don't know what to do with it. But I do have a great phone! Of course, I'll never use half the functions. My mum is now more knowledgeable than I am. She's so cute." Loken smiles.

Diversion successful. Maybe she is a machine, after all.
Rebecca Wallwork



"THE T-X IS THE ULTIMATE BITCH. SHE WAS EASY TO DESIGN BECAUSE I'VE BEEN MARRIED FOR 30 YEARS."

SFX WIZ STAN WINSTON

"I think Jonathan's a really exciting director," says Andy Vanja, "very thoughtful and precise. And he brings a fresh viewpoint." Nevertheless, the buzz on how this film will live up to its legacy is becoming ever louder as its release approaches. And given not only the impact of *T2* itself, but also the giant strides action cinema has taken since 1991, it will need a hell of a lot more than a "fresh viewpoint" to bring in the punters.

Arnie is back, as promised, of course, and even if he is not the star he once was, in this role he can certainly be relied on to sell a ticket or two. But with a slew of massive sequels out this summer, that 12-year hiatus must be looking like an eternity.

\$170 million still buys you a big bag of eye-candy, even if \$35 million of it goes straight into Arnie's pocket, but it'll have to be sweet candy indeed if *T3* is to rise above the thicket of tent poles being hoisted this season. "Do I look nervous to you?" smiles Mario Kassar. He does not.

When *Empire* and the *T3* posse reconvene in Cannes, their on-set confidence has increased tenfold.

All the principals are in town with a show reel tucked under their arm, and the news of *The Matrix Reloaded*'s box-office ringing in their ears. Concerns that *T3*'s R-rating in the US may restrict the take? What concerns?

Indeed, when Arnie and chums saunter into town, all memories of Keanu and Co. immediately fade. While Claire Danes cheerfully boasts that "I can kick ass!", Nick Stahl ponders his flip from low-budget indie to blockbuster territory. "I'm used to nuance and subtlety. Here the audience is more, 'I don't care about you, I wanna see shit blow up!'"

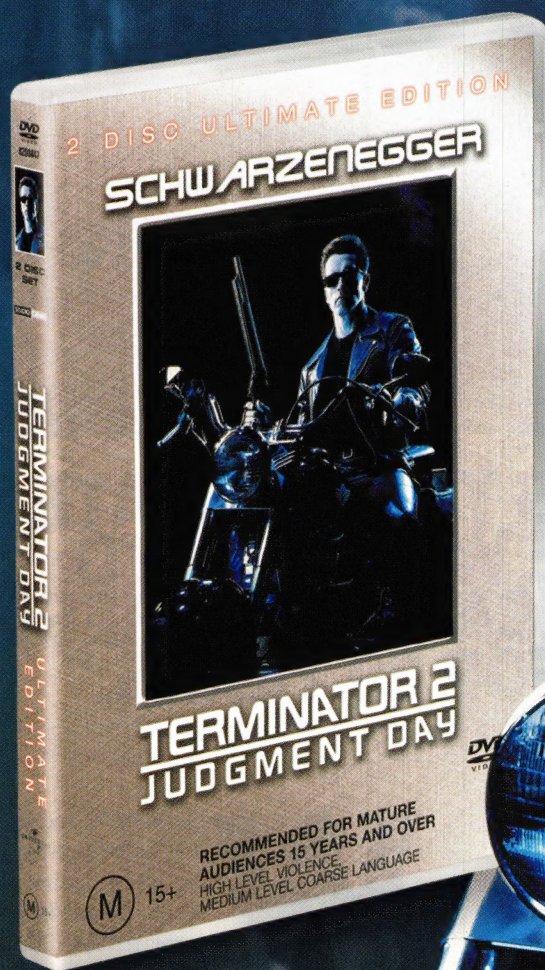
Apart from allowing Arnie to appear in both his destroyer and protector guises, the ace up *T3*'s sleeve is the T-X Terminator, a "female" machine more >

HE TOLD YOU HE'D BE BACK!

TERMINATOR 2

JUDGMENT DAY

BEFORE YOU SEE TERMINATOR 3 - YOU WILL NEED TO
EXPERIENCE T2: THE ULTIMATE EDITION 2-DISC DVD



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UNIVERSAL
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OVER 6 HOURS OF CONTENT IN AN EXTREME 2-DISC EDITION:



- Digitally remastered Special Edition Director's Cut of T2
- Audio Commentary featuring 26 members of cast and crew
- 3 Featurettes including 'The Making of T2'
- The Entire T2 Screenplay / Original Storyboard sequences
- Video Clip Archive / Data Archive
- DTS / Dolby Digital Soundtracks
- 32 Page collector's booklet
- PLUS MORE EXTREME FEATURES!!

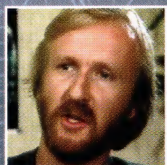
JUDGMENT DAY IS JULY 9, 2003

AT

BIGW
WE SELL FOR LESS

T3? NOT FOR ME!

What became of the other alumni?



JAMES CAMERON

As Cameron delicately told *Empire* recently, he declined directing the third instalment

because "working from someone else's script in a universe that I fucking originated held no appeal for me whatsoever." He's still working on his feature follow-up to *Titanic*, scheduled to be manga adaptation *Battle Angel Alita*.



MICHAEL BIEHN

"No, I am *NOT* in a cameo in *T3*," Biehn said on his official website when quizzed on his involvement.

"It's not Jim Cameron, period," was his reason to boycott it. Biehn is currently starring in *Adventure Inc.* on US TV.



LINDA HAMILTON

Arnie said she would appear in the film in flashback. He lied. Word has it Hamilton

passed because she wasn't happy with an early version of the script. Instead she decided to shoot *Wholey Moses*, a short film with Shannyn Sossamon.



EDWARD FURLONG

Furlong was lined up to star in the threequel, but Warners had concerns over his

history of drug problems. He's now teaming up with Brad Renfro in *Riders On The Storm* and is also on board for the fourth instalment in the *Crow* series.



ROBERT PATRICK

After dying at the end of *T2* – not that that ever stopped Arnie, who just got a bit more leathery

between films one and two – Patrick was never really on for *T3*. Rather, he's appearing in another sequel blockbuster, *Charlie's Angels: Full Throttle*. Grizzled Arnie in leather or Drew, Cameron and Lucy in bikinis? Wise choice, sir. Olly Richards

terrifying than *T2*'s T-1000. This creature was designed by fx wiz Stan Winston, who has been an integral part of all three *Terminator* films.

"She's the baddest girl you've ever met," says Winston. "It was easy for me to design her because I've been married for 30 years! She can turn parts of her body into weapons. She has some characteristics of the T-1000, but only her skin is liquid. Underneath, she's an armoured robot made of impervious metal reminiscent of

sophisticated as CG has become, you can still tell the difference between what's done in a computer and what's done for real."

One of said sequences is a chase scene filmed for real in LA, with Arnie hanging off the arm of a crane. "I feel when things are done that way," says Mostow, "it has a thrill that CG still doesn't have. And it's way more fun. There's a real satisfaction in creating something amazing."

Which, of course, it's what it's all about. And on paper, *T3* has all the elements

"PART OF ME HOPES IT SUCKS AND PART OF ME HOPES IT'S REALLY GOOD."

JAMES CAMERON

the T-800 endoskeleton, but much more advanced, much more dangerous."

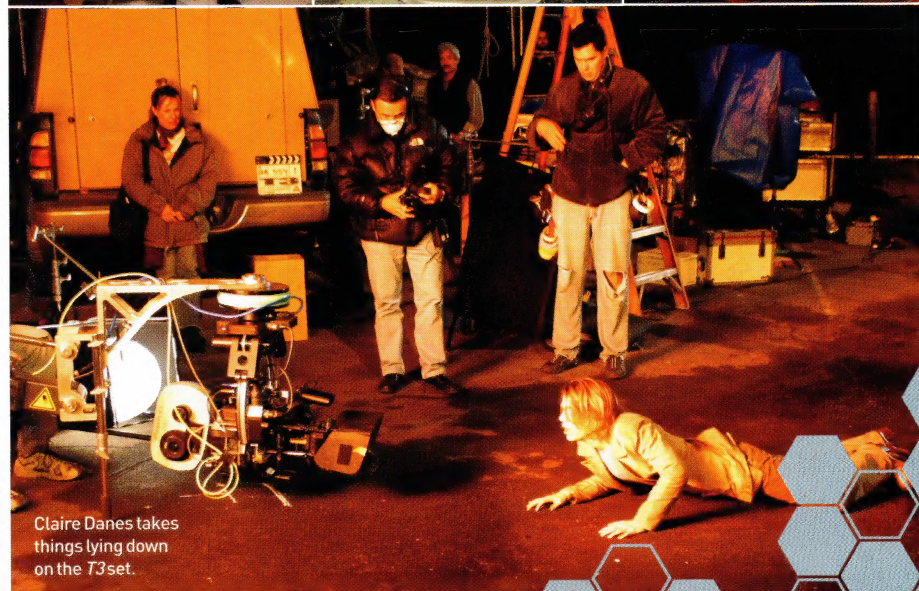
According to Winston, the T-X will be a combination of live-action, animatronics and CGI. Which seems pretty much a blueprint for the movie as a whole. "The reason these movies work," says Winston, "is the seamless blend of technologies."

Staying true to *T2*, *T3* will feature many traditionally staged set pieces. "What was extraordinary about the effects in *T2*," says Mostow, "was their novelty. But since then, CGI has been used to the point where audiences are bored with it. And as

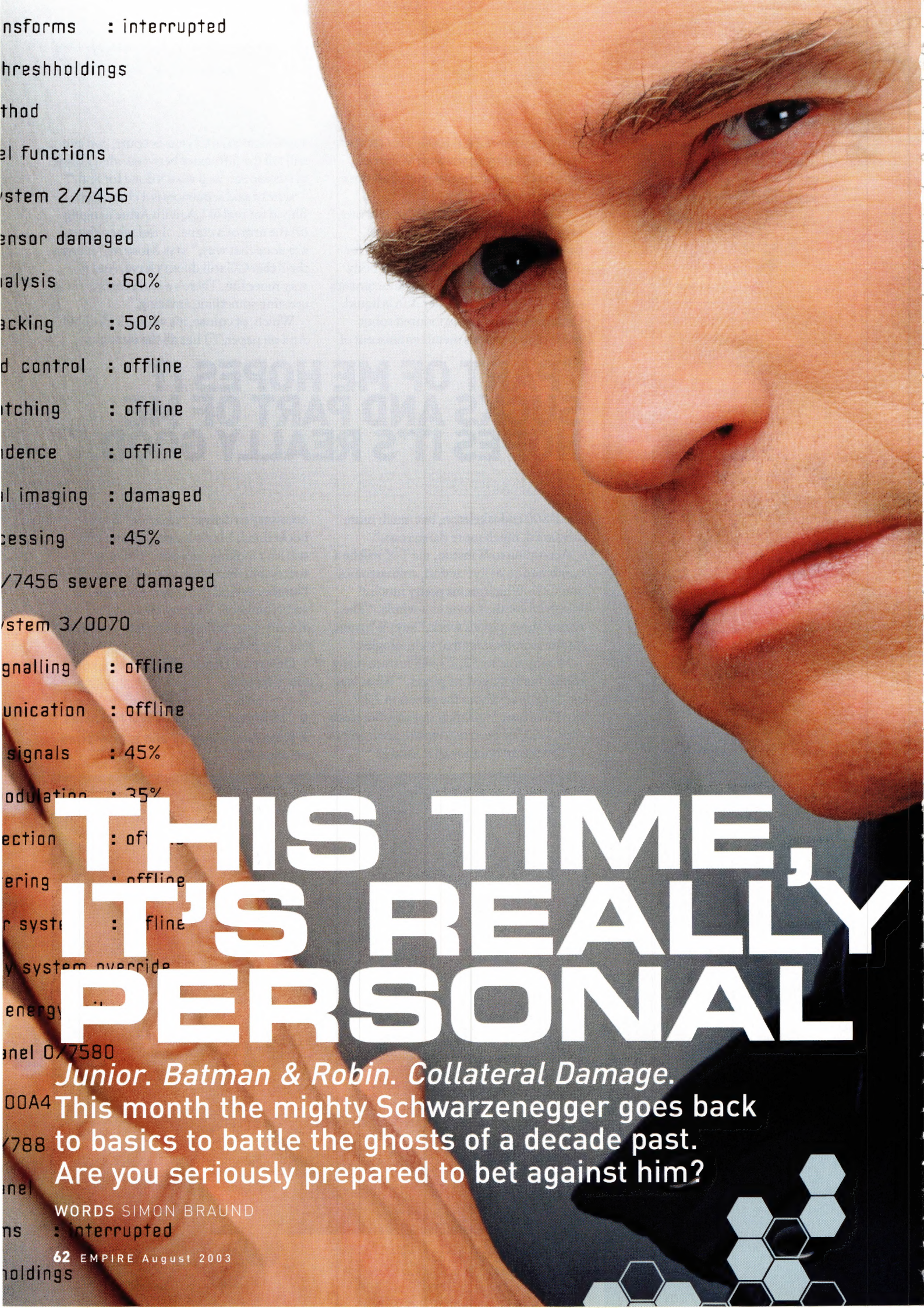
necessary to deliver "amazing" by the bucketload. Mario Kassar, meanwhile, still isn't looking nervous. "If this one's successful, then of course we'll think about Number 4. And then maybe Number 5 and Number 6. We have some ideas already, but you're not going to get them out of me today."

Or, to paraphrase slightly, they'll very much be back.

◆ *Terminator 3: Rise Of The Machines* is released on July 17 and is previewed on page 42.



Claire Danes takes things lying down on the *T3* set.



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62 EMPIRE August 2003

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THIS TIME, IT'S REALLY PERSONAL

Junior. Batman & Robin. Collateral Damage.

This month the mighty Schwarzenegger goes back to basics to battle the ghosts of a decade past.

Are you seriously prepared to bet against him?

WORDS SIMON BRAUND



On a perfect day in a room on the Warner back lot, Arnold Schwarzenegger could, at first glance, be mistaken for the politician pundits insist he will one day become. Dressed casually, his face bronzed to perfection, he doesn't exude charm; he glows with it. He could carry a primary on his smile alone.

A closer look, however, reveals that he hasn't entirely thrown off the trappings of his day job. His physique bulges under his clothes; his watch is the size of a Buick; and his shoes probably cost more than your house. He's an awesome vision, a species of movie star that, were it not for him, would be extinct. He might lately have tumbled from his perch atop Hollywood's Mount Olympus but he is still the god of blockbusterdom. Well, it certainly feels that way today.

"My goal when I came to America," he booms, "was to do *Hercules* movies. As a kid, I said to myself, 'Can you imagine if I could win

remains the *de facto* logo of American action cinema. It's the role that not only propelled him into the Hollywood firmament but also forged him as a hero for his age. Throughout the '80s, Schwarzenegger was more than a mere box-office juggernaut. He was, as perhaps only the striving immigrant can be, the embodiment of the American dream – or, at least, that decade's version of it. Forget the Nietzschean superman, Arnie – churning out steroid-spiked fare such as *Commando*, *Predator* and *Red Heat* – was the Reaganian superman, a defining symbol of a time when greed was good and the Gipper was pummeling the Russkies. Every one of Arnie's punches was weighted with truth, justice and trickle-down economics. His career moved towards a climax with *Total Recall* in 1990 and peaked with the monumental *T2* in 1991, an apocalyptic end of an era for both Schwarzenegger and blockbuster movies.

Since then, with the exception of *True Lies*, the Austrian Oak's marquee muscle has atrophied. Whether that has to do with the

"ON T3, WHEN I FIRST CAME OUT OF MY TRAILER IN THE TERMINATOR GEAR, I FELT LIKE EVERYONE WAS LAUGHING AT ME."

Mr Universe? Maybe I could go to America and do movies like that.' Of course, I succeeded beyond my wildest dreams."

After immigrating to the US from his native Austria, Schwarzenegger won the Mr Universe title no less than five times. He invested his winnings in real estate and was a millionaire by the age of 22. With that under his belt, scoring his initial goal by starring in the abysmal *Hercules In New York* (in which his voice was dubbed) can't have satisfied his burgeoning ambition. "Everybody told me," he says, "that no one with a body like mine ever became a leading man."

It looked as if they were right. Invariably cast as a mute heavy or a body builder, it seemed that his career limitations had been mapped out. Rather ironically, therefore, it was playing another body builder, himself, in the 1977 doco *Pumping Iron* that put him on the road to stardom. An ingratiating wise ass with a dry wit, there was obviously more to him than the body beautiful. Shortly afterwards, two roles arrived that were tailor-made – the mythic warrior of John Milius's *Conan The Barbarian* and the title role in a low-budget sci-fi thriller by an unknown director named Jim Cameron. At which point the phrase "and the rest is history" seems more than apposite.

No matter where his career currently resides, Arnold Schwarzenegger as the T-800

shifting cultural landscape – old enemies evaporating with the collapse of the USSR, the CGI revolution – or his desire to recast himself in more family-friendly form is debatable. But the fact is, Arnie's brand of machismo no longer chimes with the *Zeitgeist*, even in freshly gung-ho America.

Not that he sees it that way. "First of all," he says, "not every movie can be *T2*. How successful a movie is is directly related to the script. I feel my work has been consistent; I think there's still the same interest in me as there was 10 years ago. But people don't like my movies when they don't get the kind of action on the size of *Total Recall*. If someone tries to make a PG13 movie with me, you get a revolt from the audience because you've sold them short. It's like Joel Silver said, 'Nothing has changed with Arnold, but maybe the movies have changed.'"

To give him his due, Schwarzenegger still has more clout than his contemporaries – Stallone is in STV purgatory, Willis can't sell an action movie, Seagal can only get it up when he's surrounded by rappers, and as for that Belgian guy...

"We've seen, in the last few years," he says, "even the biggest stars having terrible disasters because the movies were not good. It's not that those stars are not good, that's just the press. They want to write it that way ➤

because it makes a better story." Ah, so it's all our fault is it? We'll see.

This month, Schwarzenegger's hypothesis will be tested with *T3*. A \$35 million payday trumpets confidence in his pulling power, but if it doesn't set the box-office alight, his blather will ring very hollow indeed. "I can tell you this," he says, defiantly, "in the last 10 years, no matter where I've been, the first question is always, 'When are you going to do another *Terminator* movie?' On *T3*, when I first came out of my trailer in the gear I felt that everyone was laughing at me, but after a while you realise that it's just like riding a bicycle.

he says. "There will be a time when I think, okay, that's not the movie they want to see me in. They want to see me in a movie that is deeper, about a man with problems." You've got to admire his bravado, but is the character route really a serious option? "Absolutely," he says. "If that's the direction I want to go in, I can do it. The key is to really believe in it and to gauge what the audience is telling you."

What seems more likely, when he finally hangs up the Uzi, is that he'll take his public spiritedness and "give something back". Although he refuses to confirm or deny them, rumours persist that he will one day follow in

the footsteps of Reagan and run for Governor of California. "Every time someone asks if I'd like to be Governor, I say, 'Who wouldn't?' I've made my millions, I've achieved my goals, America has given me everything I ever wanted. Now it's time to reach out and help others. As Governor, I could have an effect on 35 million people. But who knows what will happen down the line?"

Well, one thing's for certain: whether or not his most famous one-liner will have more resonance for his post-*T3* screen career or his political aspirations, there's plenty of mileage in it yet. "I'll be back," he grins. "Exactly." ♦

"I THINK THERE IS STILL INTEREST IN ME. THE KEY IS TO GAUGE WHAT THE AUDIENCE IS TELLING YOU."

Besides, I know personally that kids and adults want to see another *Terminator* and that the tests have been amazing. There has been a 100 per cent 'Want to see' with this movie and no negatives."

And as for speculation that this will be his last hurrah, he ain't saying cheerio just yet. "*True Lies 2* is written and ready to go," he says. "The *Total Recall 2* script is written and so is *King Conan*, which the Wachowski brothers are involved in." He also claims, believe it or not, that he will do *The Crusades*, a project consumed by the flames of development hell long ago but recently resurrected by producer Mike Medavoy.

It's a full slate, but he has to get his skates on. At 56, Schwarzenegger's shelf life as an action star must be nearing its end. "We all get older," he smiles. "But I will be able to do the action for a long time." Again, given the shape he's in, it's hard not to believe him. "In the end it will be up to the audience,"



Back to the future
- Arnie as the
awesome T-800.

GROAN-AN

Five reasons why Arnie is in desperate need of a hit.



Junior

Dire attempt to repeat the success of *Twins*.



Jingle All The Way

Arnie's third stab at comedy. Like *Junior*. Only shitter.



Batman & Robin

Arnold's turn as Mr Freeze proves to be a thaw point.



End Of Days

A film about Armageddon that leaves you longing for it.



Collateral Damage

This terrorism actioner marked a new low for Arnie.